appeared under the headline " Jottings" some very wonderful criticisms of the performances at the theatre. The writer, whoever he was, did not indulge in flattery, and in particular he attacked our classical burlesques on the ground that they were ugly. They were discussing " Jottings " one day at the Godwins* house, and Kate said it was absurd to take a burlesque so seriously. " Joltings " was all wrong.

" I don't know,'* said our host. " Even a burlesque can be beautiful/'

Afterwards he asked me what I thought of " Jottings/' and I confessed that there seemed to rne a good deal of truth in what had been said. I had cut out all that he had written about us, read it several times, and thought it all very clever, most amusing—and generally right. Later on I found that Mr. Godwin and " Jottings " were one and the same !

At the Godwins* I met Mr. Barclay, Mr. Hine, William Burges the architect, and many other people who made an impression on my young mind. I accepted their lessons eagerly, and found them of the greatest value later on.

In March 1863 Mr. Chute opened the Theatre Royal, Bath, when, besides a specially written play symbolic of the event, his stock- company performed " A Midsummer Night's Drearn.* Titahia was the first Shakespeare part I had played/since I left Charles Kean, but I think even in those eafly days I was more at home in Shakespeare than anything ,ejse. Mr. Godwin designed my dress, and we made it at IMS; h&use in Bristol. He showed me how

to damp it and "wring" it while it was wet, tying up the material as the Orientals do in their " tie and dry " process, so that when it was dry and untied, it was all crinkled and clinging. This was the first lovely dress that I ever wore, and I learned a great deal from it.